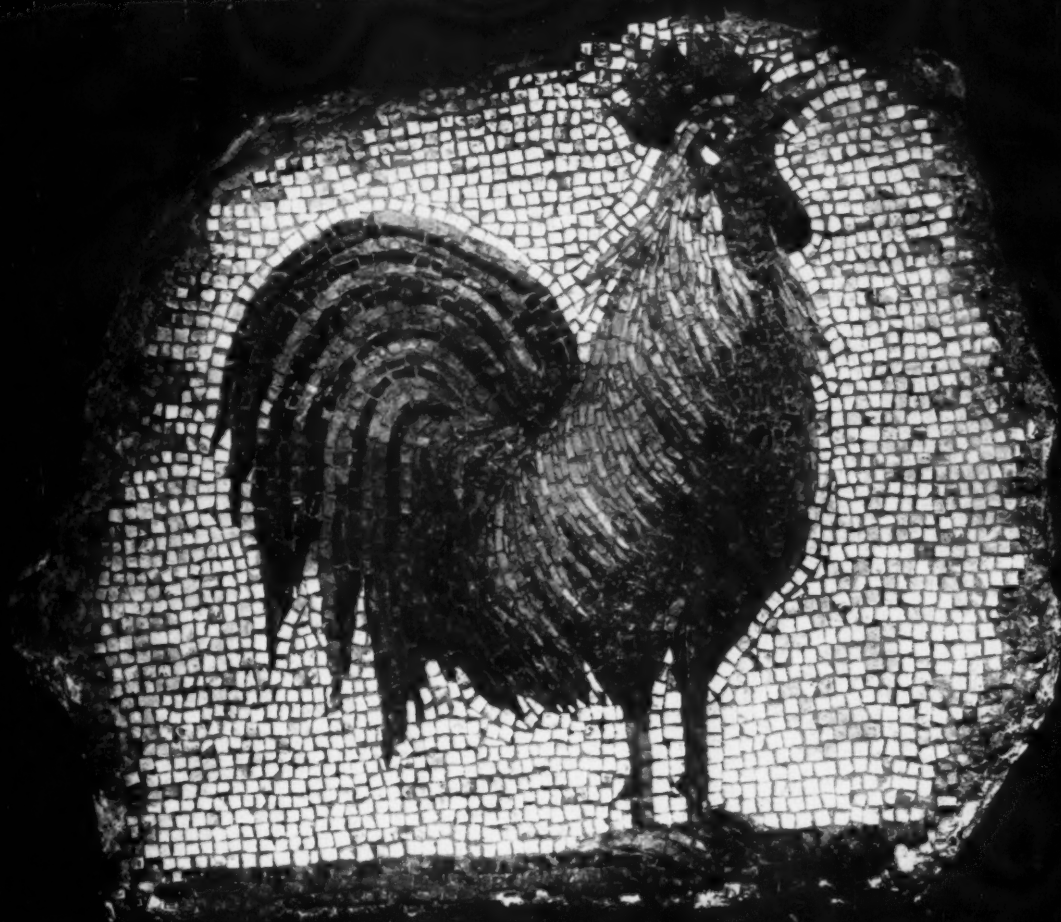


# THE SCOTTISH ART REVIEW



IAN *Mac Nicol* GALLERIES



LUCIEN SIMON

CARNIVAL, VENICE

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# The SCOTTISH ART REVIEW

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COCK (Fragment of Tessellated Pavement)

Burrell Collection ROMAN, 1ST CENTURY B.C.  
(see page 16)

## EDITORIAL

WHEN THIS the 18th number of the *Review* was being planned it was thought that at least a part of it should be seasonal, and the result is the colour reproduction of the fine Adoration Tapestry in the Burrell Collection, the article 'The Winter Landscape in Art' by Mr. Charles Carter, and 'Cups that have Cheered' by Mr. Andrew Hannah.

It was hoped also to include an article on some very lovely Books of Hours in a Scottish Collection. A truly magnificent block of *The Shepherds in the Fields* was to be produced at great expense and (such is the economical outlook of the Editorial) recouped by the production of Christmas Cards at a later date. The accompanying article was to warm the heart and delight the mind. But alas! it does not appear in this issue of the *Review*. In our innocence we believed that – no matter how unusual the subject – there was somewhere in Scotland a scholar who would be informed on it. Perhaps we didn't look hard enough, but we feel that it does underline the point which has been emphasised more than once in this journal that so far as the scholars are concerned there are still fresh fields with rich rewards to conquer.

One of our younger scholars who has wandered far afield is Mr. Alastair Smart who has taken time off from his studies in America to contribute the article on W. G. Gillies. With this exception, all the articles in this number have been contributed by Directors and Curators of Art Galleries and Museums in Scotland. For their goodwill and co-operation and for the continued support of our loyal advertisers we are grateful.

CHARLES CARTER

## THE WINTER LANDSCAPE IN ART



SISLEY

NEIGE À LOUVECIENNES  
*Oil on canvas, 18 $\frac{3}{4}$  × 22 $\frac{1}{4}$  ins.*

THE BUYER of Christmas cards who wishes to be seasonable and at the same time to pay a tribute to the taste of his friends by buying reproductions of landscape paintings by the old or modern masters finds that there is not a very wide field for his choice.

This is hardly surprising. As a subject in its

own right landscape was slow in gaining recognition. In the Middle Ages nature was enjoyed only in proximity to the monastery or castle. Outside the garden all seemed hostile; enemies, man and beast, natural and supernatural, lurked in the thick forests or dangerous marshes. Wild nature was feared rather than loved; how much more when to

the dangers from wild beasts were added the rigours of Winter! The Winter landscape was untamed.

Nor is the Winter scene characteristic of Italy whence so many of our masterpieces have been derived. Even the Nativity, so closely associated in our minds with the depth of Winter, was usually painted in a flower-besprinkled landscape; after all, December 25th is an arbitrary date borrowed from Mithraism and not the true date of the Nativity.

The mediaeval illuminators of the Calendar pages in Books of Hours confined their landscape to the cloister garth or the cultivated gardens within easy reach of the Castle; there we find the first Winter landscapes painted in Western Art. The month of February in *Les très riches heures du duc de Berry* in the Musée Condé, Chantilly, represents a village under snow, a bold pattern of buildings and trees, men and animals, against the white back-

ground, with intriguing interiors of folded sheep and the housewife warming her toes by the fire.

In illuminated manuscripts Northern realism had its birth and Northern realists, rather than classical idealists, have been the painters of the Winter scene.

Between the Dutch 17th century landscape painters who painted with affection the familiar beauties of their native land in all its moods, and the 19th century, hardly a Winter landscape was portrayed. Winter was no season for the cloud-cuckoo-land dalliance of lovers in Watteau's *Fêtes Galantes*, nor their pilgrimages to the magic isles of Cythere. The topographical drawings of the early English watercolourists rarely depict Winter; in Summer they made sketching tours, in Winter they taught, and prepared their drawings for publication. Landscape painting in the 18th century was dominated by the classical ideal of formal compositions of



COURBET

THE SNOW STORM  
Oil on canvas, 55 x 80 ins.



"masses" of trees, buildings and hill forms; Winter's bare austerity of trees and form-concealing blanket of snow would be alike out of place.

In the Winter landscape we shall usually look for snow which, in form, light and

*The Winter Landscape in Art*

But great works of art do not inevitably result from beautiful subjects. Though the snow takes up beautiful shapes its folds do not follow the form of the landscape. Where the wind has swept clean an exposed knoll or the



AVERCAMP

WINTER SCENE  
Oil on panel, 15½ ins. diameter

texture, can be one of the most beautiful of all natural phenomena. Sculptured by the wind, it falls into gentle curves or is carved into jagged cornices. Transparent of surface, at once transmitting and reflecting light, it is full of luminosity yet responds to every gleam that falls upon it. Cold blue in the shadows it may yet possess the glory of the Alpine glow in the warmth of its lights. Crystalline, it can be as hard as glass or as soft as down.

snow failed to cling to a precipice, the bare bones of the landscape are not always in harmonious relationship with the lines of the snow. An entirely snow-covered landscape tends to be monotonous and, with a leaden sky above, there is too little contrast of tone. The crystalline texture of snow defies representation in the oily medium of paint.

Hence, some of the most successful Winter landscapes have been those in which a literal

*The Winter Landscape in Art*

realism has been forgotten in the creation of pattern or carried further to impressionism.

To the Impressionist, snow is a pure reflector, a white screen for the play of complementary colours more brilliant even than the sea; to the pattern-maker it is the background against which contrasting dark figures or buildings form bold silhouettes.

Yet snow and Winter are not synonymous; the brown earth and leafless trees also have their possibilities in pattern. In Winter the uniform green of Summer is chequered by the plough to a pattern of dark earth against fallow or stubble. The trees are, literally, 'bare ruin'd choirs where once the sweet birds sang'. Columned trunks and tracried branches, make firm supports and decorative arabesques.

In Breughel's *Hunters in the Snow* (reproduced in colour on page 17) one of the most original landscapes ever painted, the demands of realism and design both are met. Realistic in its expression of the keen crisp air, the frozen silence and the wonderful detail of the distant hill forms, it is distinctly modern in the boldness of its spacing, sharp perspective,



JONGKIND

WINTER SCENE IN HOLLAND  
Oil on panel, 6 x 9 ins.

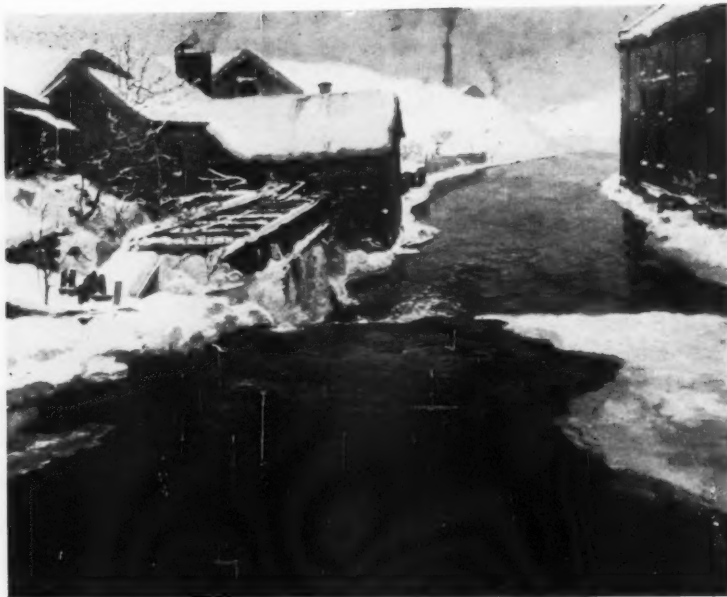
clear articulation of design, and decorative use of the trees and flying birds. In twenty-one lines Walter de la Mare's poem 'Breughel's Winter' gives one of the most perceptive appreciations of this picture.

It is only one of many Winter landscapes painted by Breughel. The bitterness of Winter



J. MCINTOSH PATRICK

WINTER IN ANGUS, 1935  
Oil on canvas, 30 x 40 ins.



FRITZ THAULOW

A FACTORY IN NORWAY  
Oil on canvas, 31 × 38½ ins.

was apt setting for such satirical paintings as his *Massacre of the Innocents*, ostensibly scripture illustrations, but in reality attacks upon the Duke of Alva's oppression and persecution.

A contemporary artist whose work takes us back to the 15th century Calendar Pages and to Breughel's *Hunters in the Snow* is McIntosh Patrick. More interested in what he sees than what he feels, what he sees he paints with the utmost fidelity and precision, yet never fails to embroider the details in his landscapes on to a firm framework of design. The snowy landscape of *Winter in Angus* reveals his angular pattern in greater clarity.

The straightforward rendering of the landscape of their native land was the aim of the 17th century Dutchmen. The Winter scene, with figures scattered upon the frozen canals, and farms, windmills and trees silhouetted against the sky, was a part of their familiar everyday experience they could hardly pass by. They almost made a 'corner' in Winter landscapes. And Avercamp was a true successor to Breughel; his works lack the Flemish artist's grandeur but he, too, could make us

*The Winter Landscape in Art* feel the keen air and hear the ring of skates on the green ice.

The Winter landscape was not again to enjoy such popularity until the naturalistic vision was recaptured in the 19th century. When Turner was emulating other artists, he painted his *Frosty Morning*, rivalling Crome. Brown, yellow and grey, the tones of Winter have been rendered with a truth which conveys the misty cold of morning, the iron-hard ground and the rime-encrusted vegetation.

Courbet proclaimed himself a realist; when he painted his native Ornans no romanticism or idealism led him to leave out of account the storms of Winter. Some extensive snowscapes are rendered with characteristic masculine vigour. Men, horses and carriages flounder in the snow. As aggressive as the man himself, they proclaim the power of Winter. We have seen others by him of trees gently bearing their mantle of snow, which reveal their beauty.

The Dutch painter Jongkind, combining a return to 17th century naturalism with the new found interest in the rendering of natural light, painted Winter landscapes, snow and skating scenes recalling those of his ancestors but more vigorously handled and in their broken brushwork conveying more accurately the vibrations of light. The frozen skies, the

(continued on page 31)

*The cost of the illustrations for this article has been met by a generous donation from the National Bank of Scotland.*



## CUPS THAT HAVE CHEERED

**D**ERIVING ITS name from mead – a compound of honey and water, flavoured and fermented, which was popular in Saxon times and later – an Irish ‘methers’ is one of the earliest drinking vessels in The Burrell Collection. It was dug up from a peat bog in Donegal, and is a particularly fine specimen which has been fashioned from a single piece of wood. Surviving methers are rare. They were difficult to make and awkward in use, and it is not surprising that they were superseded by vessels which could be turned into shape. When a piece has been preserved in peat precise dating is not easy, but this one has been placed as 14th Century, or earlier.

Other early and rare drinking vessels are the mazer bowls made from maple root wood and usually mounted with silver at base and rim. Inside, these mazers often had a silver and enamelled ‘print’, and a fifteenth century one in The Burrell Collection has as its subject ‘The Creation’. Another mazer of the latter part of the fifteenth century has inscribed on the silver rim-mounting ‘Benedictus Deus in Donis Eius et sanctus in omnibus operibus eius’.

Several of the sixteenth century drinking vessels in The Burrell Collection are masterpieces of fine craftsmanship in horn, wood, ivory, rock crystal, earthenware, gourd, and silver. These pieces are vivid reminders of former days when the merry cup went round and song and story cheered the company.

Then there are several chalices of silver and silver-gilt which are directly associated with communion. The secular pieces include two fine Gothic horns mounted in silver-gilt of the fifteenth century – a cup of turned ivory also mounted in silver gilt – an intaglio cut rock crystal jug – mounted gourds from Latin-America of the sixteenth century – stoneware jugs from the Rhine of the type known as Tigerware because of their mottled salt glaze – a set of three steeple cups

made in London in 1611 – a leather ‘black-jack’ with pewter crest – and a number of turned wooden cups of fine quality and considerable rarity. The very ‘improving’ carved inscriptions on these wooden cups would suggest a use as communion vessels, but wood was rarely used for the Sacrament, not, at least, where more precious materials were available. It seems possible, therefore, that the scriptural tone of the exhortations to virtue may be there to offset a secular purpose. A long inscription on the cup known as the Hickman Chalice ends thus:

To serve God with a faithfull, sincere, loving and obedient hart. So rune that ye may obtayne: 1608.

Another fruitwood cup begins:

With honest harts delight God's word to heare.  
Drink well of that which will do you most good.



METHER

IRISH, 14TH CENTURY  
Height 8½ ins.



ELIZABETHAN CUP OF SYCAMORE  
ENGLISH, 16TH CENTURY  
*Height 18 ins.*



WASSAIL BOWL of lignum vitae, with four cups or dippers for  
sampling the brew.  
ENGLISH, 17TH CENTURY  
*Height 24 ins.*



LEATHER BLACK JACK  
ENGLISH, 16TH CENTURY  
*Height 14½ ins.*

Conquer all sinne by virtue of his bloud  
Who hath redeemed you with a price so deare.

There can be no doubt, however, regarding the secular purpose of the large and imposing Elizabethan cup here illustrated. Of sycamore, decorated on the surface with bands of ornaments in sunk relief, the lower part of the tapering base forms a box containing ten Cedar of Lebanon roundels. The upper portion of the base is hollow, forming a receptacle for a lemon. Inverted, it forms a stand for the stoneware pot in which posset was heated over the fire. Above this base is the cup proper, in this instance a double cup, the smaller (lower) one fitting into a socket round the lemon box, the larger (upper) cup having a domed lid projecting beyond the rim of the cup which contains the spice. Surmounting this is a small cup which acts as the lid handle; its lower part also forms a cover for the spice-box and the outer portion is hollowed to contain a nutmeg. When

completely assembled, it forms an imposing table ornament, 18 ins. high, and 4  $\frac{5}{16}$  ins. in diameter.

Most closely associated with Christmas are the great wassail bowls, for wassailing was the climax of the Season's merrymaking. Coming from the Saxon 'Waes Hael' – 'be whole' or 'be well,' the word has a flavour to match the liquids to which it came to be applied. The other name for the contents of the bowl 'lamb's wool' derived from the frothy top developed on the surface of a drink made from hot ale or wine, stirred up with beaten eggs, and flavoured with hot roasted crab-apples, ginger, nutmeg, and other spices. No doubt the name was apt, for warmth as well as a woolly appearance would be a marked characteristic of the brew.

Wooden vessels for eating and drinking have been used down the centuries, but even the more elaborate, inscribed, and highly regarded pieces which were reserved for

*Cups that have Cheered*

occasional and ceremonial use, have not survived in great numbers. The Burrell Collection has several cups and chalices of date around 1600, but the great turned wassail bowls belong to the middle and latter part of the seventeenth century. The favourite wood for these bowls – that which made possible the mammoth scale of Restoration jollification – *lignum vitae* – was first introduced to this country in Elizabethan times, but did not come into full favour until the



SILVER PORRINGER, with engraved armorial crest. LONDON, 1676 Height 4  $\frac{3}{4}$  ins.



QUAICH

SCOTTISH, EARLY 18TH CENTURY  
Height 4 ins.



SILVER POSSET CUP, inscribed G.C. to L.R.I. LONDON, 1648 Height 3  $\frac{1}{2}$  ins.

17th century.

Associated with eating and drinking in the 16th and 17th centuries were the fruit trenchers of beech and sycamore which acted as the 'conversation lozenges' of the times. On one side were painted epigrams or poesies set within painted and gilded borders. These roundels were used on the plain side during meals, and afterwards turned round and the 'posies' read or sung by the guests; hence the derivation of the word 'roundelay'. One verse of the fine set



MAZER BOWL of maple wood, with silver gilt mounting engraved in Gothic characters: 'Benedictus Deus in Donis Eius et sanctus in omnibus operibus eius.' Enamel print inside may be 13th century.

ENGLISH, 15TH CENTURY  
Height, 4½ ins. diameter, 8½ ins.

of twelve such roundels reads as follows:

'If thou bee younge then marie not yett  
If thou be old thou haste more wytt  
For younge men's wives will not be taught  
And old men's wives bee good for naught'.

Besides the wassail and its cousins, the rum-punch, hot elderberry wine, posset, and other seasonable brews, a popular early custom was to make use of loving cups or porringers into which pieces of Christmas cake were broken – the cup filled up with some variety of 'lamb's wool', and the resultant 'porridge' eaten with spoons.

In the latter part of the 17th century, and throughout the 18th century, silver tankards mugs, and cups were prized possessions, and, of course, the quaich was a distinctively Scottish vessel – shallow in section, made of wooden segments bound with willow strips and having two or three handles developed from the rim. A fine silver quaich made in Glasgow in 1728 has engraved lines to simulate this wooden construction.

I cannot recollect in The Burrell Collection any examples of the Peg Tankard, but the origin of the pegs is interesting. In early days

tankards were used communally. It was King Edgar who tried to regulate drinking habits by ordering that pegs should be set into the sides so that each drinker should exceed his peg only on forfeit of a penny fine. Half of the fine went to the accuser and half to the town in which the offence occurred. The phrase to 'take a peg' still lingers with us, and recalls a drinking habit of long ago.

There can be little doubt that our forefathers ate and drank a good deal too much on too many occasions. Nowadays, in spite of the greater variety in entertainment offered by theatre, cinema, circus, concert, etc., it may be that the changes in social habits give us only limited claim to greater sobriety. The older indulgencies had the merit of being built round the family or small local community, and the main seasons of celebration such as Yuletide had the hallowing of ancient custom for justification, as well as no little encouragement from the rigours of the climate. There is evidence in the enduring Christmas and New Year traditions with their strong family ties, that 'Old customs die hard'.

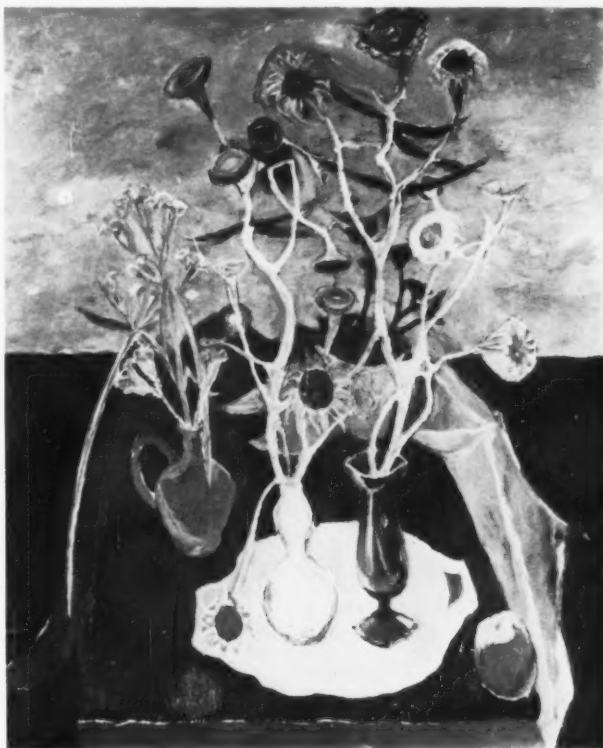
## THE ART OF W. G. GILLIES

WILLIAM GEORGE GILLIES has long been recognised as one of the leaders of contemporary Scottish painting; but although his reputation is well enough established in Scotland justice has never been done to his outstanding talent south of the Border. Partly this is due to the fact that Gillies has rarely chosen to exhibit in London. Yet it is not too much to claim that we have in Gillies an artist of international stature. He takes his place with Peploe and Hunter as one of the few Scottish painters of the twentieth century who have risen above the limitations of the national school; and like Peploe and Hunter he has achieved this by remaining true to his Scottish heritage, while at the same time gratefully assimilating stylistic forms from abroad whenever they could be of service to his intensely personal vision of the world.

Perhaps we speak of influences too glibly: what painter of quality – to-day or in any period of history – has ever shut his eyes to what has been going on around him? If Gillies has found much to study in the work

of Munch, Matisse, Braque and Bonnard, he has always preserved his own integrity. His mind is too original, his sense of beauty too personal, for there ever to have been any danger of his being submerged in another's manner.

There is one sort of painter whose every work seems to contain the sum of his experience: such were Claude, Vermeer and Chardin. There is another sort of painter who paints his life as he lives it, moment by moment; and here we think perhaps of Turner, Renoir and Bonnard. We may add to this second list the name of Gillies. Painters of this company are not only exceptionally prolific but would appear to consider their art not primarily as a reflection of



W. G. GILLIES

SUNFLOWERS, 1954  
Oil on canvas, 37 × 30½ ins.

life, or a means to its contemplation, but rather as an activity which is above all else an essential and indispensable part of life itself, a natural flower of life growing up wherever there is sunlight and joy. And here I think we touch the secret of Gillies's delightful lyricism; and that supreme lyrical gift is the secret of his art.

Like all true lyrical poets Gillies is an absolute master of his craft. Trained at the





W. G. GILLIES

FIVE TREES, 1951  
Pen and wash, 10 x 28½ ins.



W. G. GILLIES

STILL LIFE WITH ROSES, 1943  
Oil on canvas, 26 x 22 ins.

Edinburgh College of Art in the best academic tradition, after service in France in the Great War, he was immediately recognised as the most brilliant student of his day, particularly as a draughtsman. He completed this sound training with a year in France and Italy on a post-graduate scholarship. During this period Gillies studied for a while under André Lhote, who described him as 'a pupil to

dream of'. Although Gillies was quick to abandon the dry intellectualism of his master's style, study under Lhote was a discipline which was valuable in helping him to develop that sense of pictorial design and structure which is one of his principal qualities. Returning to Scotland, Gillies became a regular exhibitor at the Society of Scottish Artists, Society of Eight and at the Royal Scottish Academy. He was elected an Associate of the Academy in 1940 and a full member in 1947. Since 1945, as Head of the School of Drawing and Painting at the Edinburgh College of Art, he has exerted in his teaching a profound influence on the course of contemporary painting in this country. His deep interest in his students' work, his understanding and unaffected friendliness and the charm of his personality have justly earned him the respect, gratitude and affection of those who have been privileged to study under him.

His influence has probably been greatest in landscape, and he is surely by natural inclination a landscape-painter before anything else. In his youth he painted the countryside around Haddington, where he was born in the year 1898, with a love which has never changed, and which has made him our most sensitive interpreter of the Lowland scene. But if it is in his landscapes that his genius expresses itself with the greatest freedom, that is not to deny the happy results of his long devotion to still-life, the characteristic *genre* of modern painting.

It may here be apposite to remark that if Sir Joshua Reynolds were alive to-day he would conclude that his categorical pronouncement on the relative values of the principal branches of the art had been consciously renounced by twentieth-century taste; he would be astonished to find that the still-life, which he had placed in his list the last of all, if it was not considered the *highest* form of aesthetic expression, had become at any rate by far the most common. Now I would suggest that the still-life has already become a symbol of the artist's isolation from society. Lacking patrons of the old order, the painter of to-day finds his subjects more and more in the furniture of his private existence, in the *bric-a-brac* of his studio. The consequence is a certain 'inwardness' of sentiment, an introspection which is suited, no doubt, to a few solitary minds, but which can only be an unhealthy condition for the naturally outgoing temperament, producing tensions



W. G. GILLIES

WINDY GARDEN, 1951  
Pen, 20 x 25 ins.



W. G. GILLIES

RIVER TWEED, 1914  
Oil on canvas, 27 x 32 ins.

which inevitably show themselves in the artist's work.

Now it appears to me that one of the refreshing qualities of Gillies's recent still-lives is the way in which they seem to break through these tensions and express an outward movement of joy and liberation – the same note that we discover in his landscapes –

such delight  
As prisoned birds must  
find in freedom,  
Winging wildly across  
the white  
Orchards and dark green  
fields, on, on, and  
out of sight.

In no other painter since Paul Nash do I personally find quite this quality. The beautiful picture of *Sun-flowers*, one of the most recent of Gillies's canvases, expresses this feeling with an intensity which it would be hard to parallel in any of his English or Scottish contemporaries. The daring contrasts and the new



W. G. GILLIES

HILLSIDE, PEEBLES-SHIRE, 1953  
Oil on canvas, 23½ × 32 ins.

boldness of the forms, perhaps influenced to some extent by the work of Graham Sutherland, exemplify an extraordinary stylistic development from the *Still Life with Roses* of 1943, in which the mood is so much quieter and the intention largely decorative. This graceful interpretation of the beauty of flowers belongs to the phase when Bonnard was still playing the predominant part in shaping Gillies' style. The keynotes are gaiety of colour, fragility of drawing and an almost oversubtle sense of tone. If many of these earlier works have been called pretty, it is at least evident from what Gillies has done since the war that a painter whom many would have described as a delightful minor talent has now blossomed into an artist of major importance.

I would like here to draw attention to two aspects of Gillies's originality which have particularly struck me. In the first place, his sense of colour, which has always been impeccable, has devel-

oped over the past ten years to the point where he has been able to invent entirely new harmonies, such as we find in no other painter. As we speak of a 'Perugino blue' or a 'Matisse pink', so, for example, we can speak of a 'Gillies green' or a 'Gillies orange-red' (see reproduction in colour of *Still Life* on page 18). These two colours he often uses in combination with startling effect. They are his favourite contrasts. In his landscapes he frequently employs the green—a vivid emerald—as a note which sings out over the whole picture in a trill of gladness. Secondly, Gillies's mature work shows an understanding of spatial qualities which may derive

ultimately from an early admiration for Munch but which Gillies has made entirely personal. In *Sunflowers* the empty spaces around and within the still-life group possess a mysteriously suggestive power which I am unable to analyse but which creates a powerful impression of air and three-dimensional space, the picture appearing now to be emerging from and now to be receding behind the canvas. In some way we are made aware of the outer world beyond the



W. G. GILLIES

THE MOOR, 1950  
Watercolour, 12 × 19½ ins.

*The Art of W. G. Gillies*

confines of the studio. The very arrangement of the group has about it a curious inevitability. The artist appears to have alighted almost by chance upon one among many possible motifs in a spacious room, to have seized its potentialities and then to have passed on to a new creation. Gillies rarely fails to transmit to his canvases that fundamental characteristic of his artistic personality, the restless search for beauty wherever it may be found — often, in his

landscapes, a transitory beauty which he seems to glimpse in passing out of the corner of his eye, and to record in a lightning flash of inspiration.

Gillies's experience of still-life painting has undoubtedly had a deep effect on his approach to landscape. In the *Hillside, Peeblesshire* of 1953 the fields and hills are treated very much as if they were cloths spread out on a table, and the little burn running back in vivid blue zig-zags into the middle distance has all the quality of a decorative border. Again we observe the same devotion to pictorial organization which we find in the still-lives, and this is achieved in a subject which few artists would even have thought of painting, for it is far from being an obvious one. Gillies, indeed, has opened up whole new worlds to the painter of the Scottish scene. No landscape contains so many dangers for



W. G. GILLIES

FLOWERS IN A POT, 1946  
Pen, 20 x 16 ins.

every statement suggests of error.

Like many other landscapists, Gillies is as proficient in watercolour and in pen-and-wash as he is in oils. Some of his happiest effects are obtained by combining watercolour with pen and ink. The dramatically seen *Moor*, painted in 1950, is a splendid example of this technique. This vision of Nature in one of her less domestic moods, with its note of desolation, may come as a surprise to those who are unaware of Gillies's range as a landscape painter. We may even discern something of the quality of an Alexander Cozens, whose almost oriental conception of the beautiful, Gillies frequently approaches. Although this accomplished little sketch could never be mistaken for anything but a product of the mid-twentieth century, it is

the artist as the landscape of Scotland. Those who have dared to paint it have far too frequently succumbed to clichés. But what could be at once more original, and more true to the character of the Border scenery, than Gillies's adventurous rendering of *The River Tweed*. Again I would suggest that without the lessons of still-life painting the point of view from which this scene has been observed would never have been arrived at. Here the brushwork is exceptionally swift, and the impossibility

(continued on page 30)

## ROMAN TESSELLATED PAVEMENTS

THE art of mosaic was an invention of the Hellenistic world and was introduced into Italy, as Roman writers tell us, about the beginning of the first century B.C. It was by the Romans, however, that mosaic was fully developed, attaining its widest use and highest artistic excellence under the empire in the second century A.D. The Roman liked strong effects in decoration – he was no lover of pastel shades – and mosaic helped to achieve that bizarre magnificence which seems, for interiors, to have been to his taste; we may surmise, too, that a floor or wall covering that could be washed, but would neither fade nor wear, appealed greatly to that practical bent which formed so strong a part of his nature.

Through accidents of survival we are most familiar with the art of the mosaic worker in tessellated paving, but we must not forget that mosaic was employed on walls and ceilings too. For ceilings glass cubes were often used, glittering with gold and enamels and tinted to a variety of colours. Floors or pavements had mosaic of marble or other naturally coloured stones; square pieces were employed for the *opus tessellatum* of which regular geometrical patterns and conventional figures were composed. Many surviving pavements, indeed, are entirely conventional in design, but most of the finer and more ambitious examples incorporate figure subjects carried out in *opus vermiculatum*, in which the artist, striving after pictorial effect, made use of pieces of irregular shapes irregularly laid.

The subject of the cover illustration, a piece of tessellated paving of unknown provenance, is a recent addition to the Burrell Collection. It admirably illustrates the way in which the Roman mosaic worker inserted his figure subject into the rectilinear frame of his general scheme. At the same time the quality of the figure – a handsome cockerel – shows how successful a skilled craftsman could be in the manipulation of a material infinitely more intractable than paint. There

is a fine feeling of roundness about the bird, which perches in that stiff yet springy attitude so typical of its kind. The tail is perhaps a thought too heavy, but the bird's magnificent colouring of yellows, reds, greens and browns disarms criticism. Subtle touches are not lacking – the large spot of white below the eye, and the tiny speck of white in the eye itself. There is good, almost affectionate, observation here, and the result – a portrait fit for a cock to crow about.

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### TEACH YOURSELF!

THE serious student of the History of Painting will, of his own accord, find his way to the great abundance of standard works, but the general reader with a desire to increase his knowledge of the subject, or set it on a firmer foundation must often come up against the problem of 'Where to begin?' One answer to this lies in the series of books published under the general title of 'Teach Yourself History of Painting'. Based on the original work of H. Schmidt Degener, edited for English readers by William Gaunt, and admirably illustrated with 6 colour and 32 half-tone reproductions, they give a concise account of various phases of painting, and the achievements of great masters, firmly avoiding controversy (which of course is one of the pleasures in store for the student at a later date) and refusing (in the interests of clarity) to be side-tracked into discussion of the lesser artists. There are 10 volumes in the series, and judging from the two listed below they successfully achieve what they set out to do – 'to simplify for the general reader an intricate subject that everyone needs to understand.'

*The Italian School* (Volume I), *The Spanish School* (Volume IV) by William Gaunt (The Teach Yourself History of Painting Series) (English Universities Press Limited, London; 10/6 each).





BREUGHEL

HUNTERS IN THE SNOW  
Oil on panel, 46 x 63  $\frac{3}{4}$  ins.

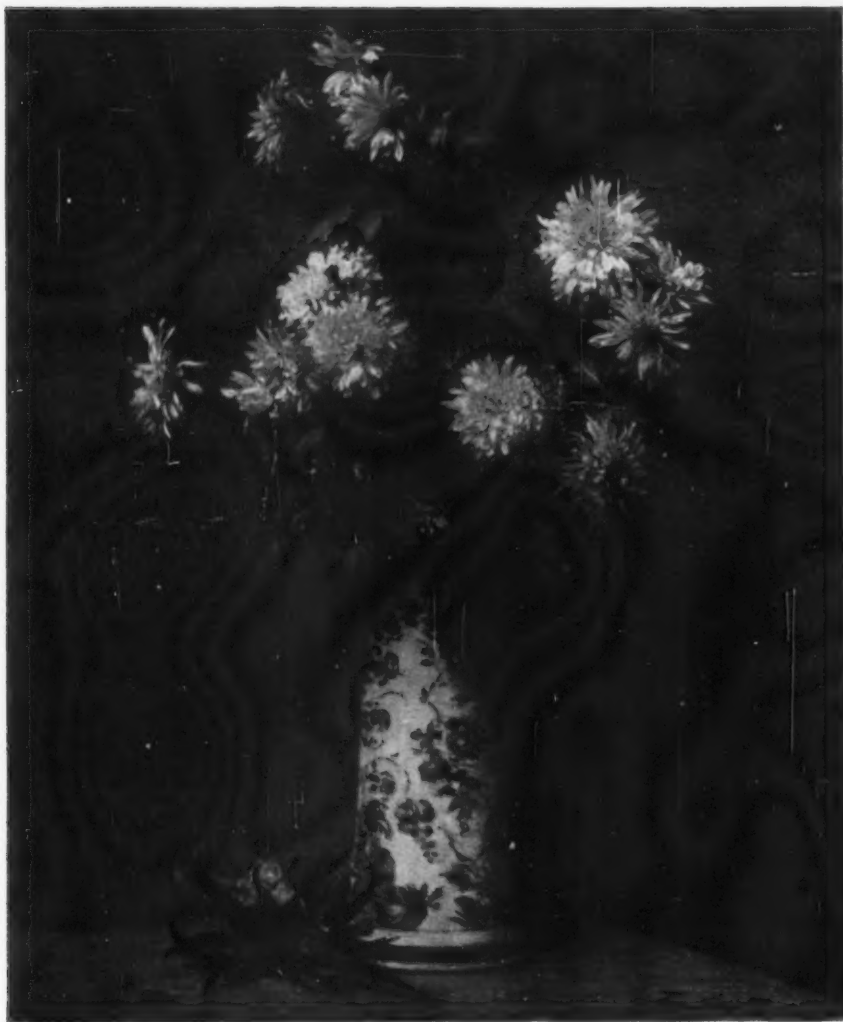
*Kunsthistorisches Museum, Vienna*



W. G. GILLIES

STILL LIFE, 1953  
Oil on canvas,  $22\frac{3}{4} \times 31$  ins.

*Note the use of orange-red to lend added power to a pattern of varied and subtly related tones.*



FANTIN-LATOIR

CHRYSANTHEMUMS  
*Oil on canvas, 24 × 19 ins.*

*Hamilton Trust, 1929*



THE ADORATION

NUREMBERG, 1472-1480  
37 × 79 ins.

*The Burrell Collection*

ANDREW HANNAH

## THE ADORATION—AND THE SCHURSTABS

REPRODUCED IN COLOUR on the opposite page is one of the smaller fifteenth century tapestries which are so well represented in The Burrell Collection. Several of the colours are faded but they are faded to a fine harmony of effect, and the tapestry is both decorative and significant. Who can say that the original colours, though more primary, achieved a more pleasing harmony? The particular interest of this piece is that, besides its attractive and colourful presentation of a popular subject – *The Adoration*, it offers a fascinating glimpse into the life of the donor, Erasmus Schurstab, his first wife Dorothea Hallerin, his second wife Ursula Pfinzig, and the seven sons and six daughters with whom the first union was blessed.

Our tapestry is in a good state of preservation – woven of wool with some white linen threads; is thirty-seven inches high, and seventy-nine inches long; and was made as an antependium or altar-cloth for decorating the front of the altar table. In style there are two influences which are consistent with the dating by historical evidence to the years between 1472 and 1480, and the place of manufacture as Nuremberg. The first influence is that of continuity with earlier tapestries of similar type. These also made use of wool with white linen, used a colour scheme dominated by reds and blues, 'filled in' with landscape touches having rather formally conventionalised flowers and trees, and gave the figures curly hair. The second influence is one of greater sophistication – richly brocaded garments, lavish adornment with jewels, an increasing slenderness and elegance in the figures, and the pronounced sentiment which is evident in all the expressions. These bespeak the latter part of the century and an interested attention to the modes and fashions of the contemporary scene. The Virgin is seated to the left holding the infant Christ, and the older King, in an oak-patterned garment, kneels in obeisance as he fingers his offering of gold coins. Behind him, the

two younger Kings are approaching, bearing their gifts and pointing to the rays of the star, and to the hovering angels bearing an imperial crown, which are evidence of the end of their quest. St. Joseph looks on in wonder from behind a wall, and two animals in a stall remind us of the historic setting. On the left is St. Erasmus – patron Saint of the donor, bearing his attribute – the windlass. On the right is St. Dorothy, patron of the donor's first wife, crowned, and holding her attribute, a basket of flowers.

Discreetly tucked away and suitably reduced in scale kneel the donor and his family – to the left Erasmus Schurstab himself, clearly identified by his coat-of-arms with crossed torches, and the half-figure of a Bishop for crest, accompanied by his seven sons. To the right is Dorothea Hallerin, first wife of Erasmus, also identified by heraldic device, and accompanied by six daughters, four unmarried, one in holy orders, and one married, as indicated by her head covering and distinctive heraldic shield – Pomer-Schurstab. More centrally placed is the donor's second wife, Ursula Pfinzig, kneeling beside her coat-of-arms. The donor and both wives were members of well-known Nuremberg families. One daughter is known to have become a nun in the Nunnery 'Zum heiligen Grabe' at Bamberg. The married daughter became the wife of Balthaser Pomer in 1471, the year in which her mother died. It is unlikely that Erasmus would marry again before 1472 at the earliest, so that, as he died in 1480, the pious gift of the altar-cloth to the Church must have been made between these dates. And so, to the mixture of earlier stylistic tradition and later sophistication and dress which make up this delightful tapestry, the family history of the Schurstabs of Nuremberg brings conclusive evidence and precise dating.

*Note:* For historical data used in this article I am indebted to the catalogue material prepared by Dr. Betty Kurth, but not as yet published.



## ART GALLERIES AND MUSEUMS IN SCOTLAND

THE LATTER section of this issue is intended to give news of some of the Scottish Art Galleries and Museums. Naturally recent additions to the various collections by gifts, donations and purchases take a prominent place in the minds of Directors and Curators. They look forward eagerly to gifts, and where funds are available for purchase they are at pains to build up weak parts in their collections.

The Scottish Federation of Museums and Art Galleries – the professional body formed to discuss problems and exchange ideas – this year held their Autumn Meeting at the Kirkcaldy Art Gallery where the fine collection of paintings is predominantly Scottish. A recent development is a gallery devoted to the New English Art Group, and includes works by Sickert, Wilson Steer, Spencer-Gore, etc.

A new addition to the collection – from Mr. John K. Hutchison – is the delightful Walton here reproduced.



E. A. WALTON

THE GATES OF GALLOWAY  
*Oil on canvas, 33 × 43 ins.*

But additions are not the whole story. This is emphasised by the following note contributed by the Royal Scottish Museum.

### ROYAL SCOTTISH MUSEUM

#### GALLERY OF EUROPEAN TEXTILES

THE REDECORATION of the Gallery of European Textiles, part of a comprehensive colour scheme planned for the whole of the Scottish Museum by the Ministry of Works, has just been completed. Here, as elsewhere, a much lighter general effect than that formerly favoured has been adopted. The pale cream for the walls and the ironwork balustrading with its salmon pink base provide a pleasant background for the exhibits with their varied colours. The frames of the ebonised mahogany wall-cases have been painted a light putty colour, and variety without loss of unity has been achieved by painting the free-standing show-cases in shades of palest mauve, lemon yellow, and blue.

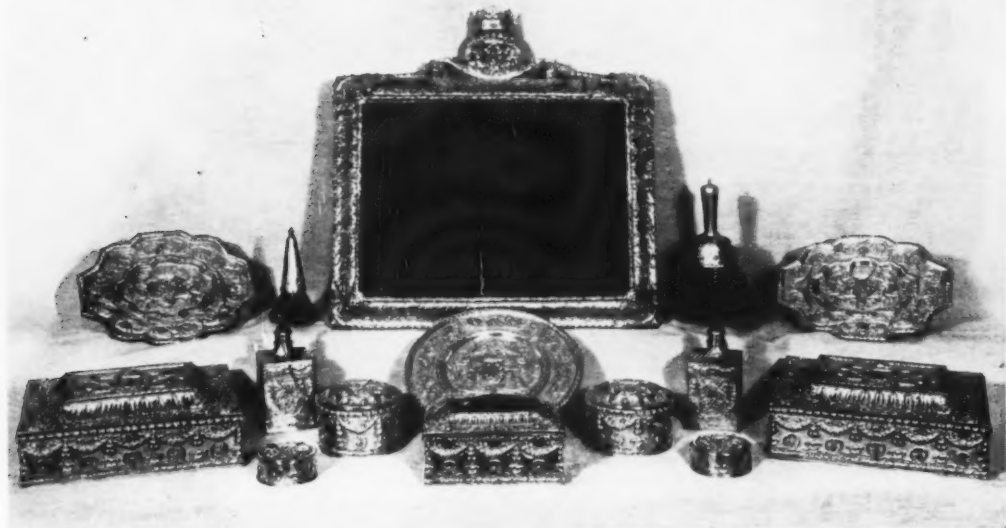
Although the acrylic paints used for this purpose are capable of withstanding comparatively rough usage and can be readily sponged, it was deemed advisable to use a

darker shade for such parts as are normally subjected to more than usual wear and tear, and a warm quaker grey has accordingly been used for the bases of the wall-cases and the framework of the tops of the table-cases.

A pale blue brocade of conventional floral pattern has been chosen for the covers of the table-cases. Cream-colour holland blinds replace those of navy blue, while an attractive finish to the whole scheme is afforded by formally draped hangings of pale pink nylon. A frilled valance of the same material, apart from its obvious decorative value, performs a useful function in concealing the mechanism of the roller blinds.

Since for the purpose of redecoration this whole gallery had to be dismantled, the opportunity was taken of re-arranging its contents on broad geographical lines, specimens of the same country and period and of similar techniques being grouped together.

## LENNOXLOVE TOILET SERVICE



THE PURCHASE at auction in London of the Lennoxlove Toilet Service is one of the most important ever made by the Museum, and was achieved only with the help of the Pilgrim Trust, the National Art-Collections Fund, and private donors, in addition to a generous special grant from the Treasury. It is perhaps the most notable French silver toilet service in existence. It has, however, been in Scotland almost ever since it was made, since Lennoxlove, the house in East Lothian where it lay until it was lent to the Museum a quarter of a century ago, was left by the first owner of the service, Frances Stewart, Duchess of Richmond and Lennox, to her nephew, the fifth Lord Blantyre, in 1702. The service consists of seventeen pieces, and is contained in an oaken chest veneered with walnut, richly mounted. All pieces are stamped with the mark of Vincent Fortier, *fermier-general* in Paris from 1672 to 1677. The maker's mark is almost certainly that of Pierre Flamand. The Duchess's monogram is everywhere used

as a decorative motif, and the service was probably the gift of Charles II to 'La Belle Stuart'.

Frances Stewart's career was colourful. The daughter of a Scots doctor in the service of the exiled Queen Henrietta Maria, widow of Charles I, she came at an early age to the Restoration Court in England. At first she was patronised by the notorious Lady Castlemaine. Soon she found favour in the eyes of the King, but she is reputed to have tantalised him by keeping him at a distance, at least until she secured her future through marriage with the Duke of Richmond and Lennox – a union which infuriated Charles, who exiled the Duke shortly after to Denmark, where he died. Frances Stewart survived the King, and his successor, and was present at the coronation of Queen Anne. She was a celebrated beauty and was painted more than once by Lely. Her tomb is in Westminster Abbey, where there is a wax effigy of her, garbed as for Anne's coronation.

DAVID BAXANDALL

THE NATIONAL GALLERY OF SCOTLAND  
SOME RECENT ACCESSIONS

THE PURPOSE of this note is to comment on some of the more important accessions acquired at the National Gallery of Scotland since those described in Vol. IV, No. 3 of this *Review*, that is during a period of rather less than two years.

The outstanding painting acquired in this period has been *The Ladies Waldegrave* by Reynolds, who had previously been represented only by minor works that gave little idea of his full powers. This splendid and well-known picture of three beautiful sisters seated round a sewing-table was painted for their great-uncle, Horace Walpole. In May 1780 Walpole wrote to his friend the Reverend William Mason: 'Sir Joshua has begun a charming picture of my three fair nieces, the Waldegraves, and very like. They are embroidering and winding silk; I rather wished to have them drawn like the Graces adorning a bust of the Duchess as the Magna Mater; but my ideas are not adopted.' Walpole may have been thinking of the picture of three other sisters that Reynolds had painted a few years earlier – the daughters of Sir William Montgomery – as the Graces adorning a statue of Hymen, of which Reynolds wrote at the time that it gave him 'an opportunity of introducing a variety of graceful historical attitudes.' It may be that the Waldegrave girls' mother, who by her second marriage had become the Duchess of Gloucester, was unwilling to take part in one of these classical charades, but it is certainly a fact that by 1780 Sir Joshua's own taste for them was on the wane. *The Ladies Waldegrave* already shows the greater ease



REYNOLDS

THE LADIES WALDEGRAVE  
Oil on canvas, 56½ × 66 ins.

and naturalness that mark the work of his last decade. It is a very carefully designed picture, but the design does not seem artificially imposed, because it has been made from the natural gestures of three young women working with embroidery silks, not from a variety of historical attitudes. The result is so lovely that one cannot help being thankful that, for once, great-uncle Horace's ideas were not adopted.

The painting was shown in the R.A. in 1781. Walpole left it to his second cousin Mrs. Damer, from whom it was acquired with the other contents of Strawberry Hill by the 6th Earl Waldegrave in 1811. The 7th Earl included it in the Strawberry Hill sale of 18 May 1842, but it was bought in; his widow left it to her fourth husband, Lord Carlingford. It was bought by Messrs. Agnew and sold in 1886 to Daniel Thwaites and descended to his grandson, Lord Alvingham, from whom the gallery purchased it with the aid of the

National Art-Collections Fund.

Another important addition to the gallery's small group of paintings of the English school is an early Gainsborough, *Landscape with a distant View of Cornard Village*, purchased at the end of 1953. It had been in the collections of W. H. Fuller in New York and J. W. Ellsworth in Chicago before it returned to Britain to belong in turn to the collections of Kenneth Wilson, the Countess of Munster and Alan P. Good. Painted in the middle 1750s, before Gainsborough left his native Suffolk for the fashionable world of Bath, it is full of the peculiar mood of poetry that informs the best of his work at this time and that makes it one of the most lovable moments in English painting. There is a delightful blend of elegant artifice and loving naturalism; the light of Arcady plays on good Suffolk soil. Influences are obvious – Wijnants on the left, Koninck or Ruisdael on the right, figures probably owing something to Gravelot – but the final whole is something new and utterly personal.

The long, low rectangular shape reminds one of the two Andrews and Browne portrait groups in landscapes which Gainsborough painted during the same period as this. A previous owner, disliking these proportions, had caused a strip of canvas  $7\frac{1}{2}$  inches wide to be added to the top of the canvas and painted with a continuation of the tree and clouds, thus sadly weakening the original design. This strip was removed when the picture was cleaned in 1953.

Scottish paintings acquired include two interesting works by Wilkie: a small portrait of his parents, sent in 1813 to the artist's brother John in India, from whose great-grandson it was purchased, and the unfinished *John Knox administering the Sacrament at Calder House*, presented by Mr. John M. Naylor. This is the smaller and less incomplete version of

this subject, on which Wilkie was working when he set out on the journey to the East on which he died; it is the version reproduced in Telford's engraving. The larger version already belonged to the gallery.

Acquisitions of drawings and prints during the period are too numerous to list, but special mention should be made of the group of 55 drawings by 18th and early 19th century British artists bequeathed by Sir Edward Marsh through the National Art-Collections Fund. This included three drawings by Hogarth, nine by Richard Wilson, eleven by Romney and six by Rowlandson. The many Scottish drawings acquired have included two volumes of water-colours by James Skene of Rubislaw and one of drawings by his friend Sir James Stuart of Allanbank, another talented amateur and friend of Scott, whose various drawings of horsemen have more than once been sold as the work of Constantin Guys, which they sometimes very closely anticipate. Outstanding among other drawings is the fine watercolour, *Snowstorm*, by Paul Klee, bequeathed by Miss Anna Blair.

The largest single acquisition of prints was a generous gift of engravings, etchings and lithographs from Mr. and Mrs. Alexander Maitland. This included works by Durer, Gavarini, Whistler, Legros, Zorn, Sir D. Y. Cameron and others. The group of eighteen etchings by Legros is of special interest as as it is made up of proof states of considerable rarity and great beauty.



GAINSBOROUGH

LANDSCAPE WITH A DISTANT VIEW OF CORNARD VILLAGE  
Oil on canvas,  $30 \times 59\frac{1}{2}$  ins.

CHARLES CARTER

## ABERDEEN ART GALLERY THE COLLECTION OF WATER COLOURS

IN RECENT years an attempt has been made at the Aberdeen Art Gallery to enhance the representative character of the collection of 18th and early 19th century watercolours. Since the publication of the last annual report some notable additions have been made.

The most important has been *Ely Cathedral*. This large watercolour, showing the famous Octagon, was painted by Turner for Dr. Yorke, the Bishop of Ely in 1796 and was exhibited a year later in the Royal Academy. It is a masterly piece of ecclesiastical draughtsmanship for a young man barely twenty-one and reveals Turner as already a master of the traditional 18th century technique of topographical draughtsmanship which was devoted to the recording of places of architectural and antiquarian interest for the engravers of books.

The drawing reveals not only the accuracy and taste with which Turner could render architectural detail but the power of his imagination and his ability to convey atmosphere. Delicacy of handling has enabled the artist to suggest at once the strength of supporting masonry, the decorative richness of the details and, in all its gradations, the play of sunlight over the mellow stones and the pool of light under the lantern tower, invaded and intensified by the shafts of sunlight. The small figures give animation but more perhaps do they give scale, a suggestion that in the soaring

height of the Cathedral there is an infinity in which man's spirit can lose itself in union with the divine; in the Gothic cathedral man was not the measure of all things.

The accuracy of hand and eye of the topographical draughtsman was not always transmitted by poetry. Michael Angelo Rooker's *The Cast-Iron Bridge at Coalbrookdale, Shropshire*, is a more prosaic record, faithful to the aim of the vast majority of his type of artist, which was to produce accurate records of things seen and likely to interest the leaders



TURNER

THE INTERIOR OF ELY CATHEDRAL  
Watercolour, 24¾ × 19¼ ins.



of taste. Among such were men concerned in the early developments of industry. This drawing is an early example of the art inspired by the industrial revolution. The cast-iron bridge at Coalbrookdale, near the famous iron works of Abraham Darby, was the first bridge in the world to be built of cast-iron and a pioneer of many similar structures. Its representation in this drawing recalls that some of the most beautiful structures of the 19th century were to be the work of engineers rather than architects. From this drawing a popular print was made and we have seen recently a print of this used with the caption 'An advance in iron therapy' to publicise a new drug. Those interested in the history of shipbuilding will note the Welsh coracle in which a man is crossing the river.

The third important addition is very different. Rowlandson's *The Coffee House* belongs to the 1780s, the artist's finest decade, before he grew somewhat careless and grotesquerie took too large a place in his work. The drawings of this period reveal Rowlandson as an observer and recorder of contemporary life and manners and this drawing possesses both documentary value as an illustration of a characteristic feature of 18th century life and evidence of the artist's skill as a figure draughtsman with an eye for significant pose and gestures, an expressive line to record them and a knack for linking the excellently drawn individual figures into rhythmic, subtly-balanced compositions. His work reminds us that, though the majority



ROWLANDSON

THE COFFEE HOUSE  
Watercolour, 13 x 18½ ins.

of eighteenth century watercolourists were landscape painters or topographical draughtsmen, there were figure draughtsmen at work of whom the most notable were two very dissimilar artists: William Blake, the mystic visionary of the world of the spirit, and Thomas Rowlandson the recorder of his very 'earthy' world, the raffish society of the reigns of George III and the Regency. *Waltham Cross* by Edward Dayes, a group of classical landscapes in pen and wash by the Edinburgh-born Richard Cooper, and a chalk drawing by Gainsborough are other notable additions.



M. A. ROOKER

THE CAST-IRON BRIDGE, COALBROOKDALE  
Watercolour, 15½ x 24½ ins.

J. D. BOYD

## DUNDEE ART GALLERIES ALLAN RAMSAY PORTRAIT

IN JUNE 1953, the National Art-Collections Fund purchased a portrait of Edward Harvey by Allan Ramsay for presentation to Dundee Art Galleries. By this gift the Dundee Galleries received a very important addition to their collection, which since 1949 is to be based on a policy of attaining in time, a representative display of British Painting with particular emphasis on works by Scottish artists.

Edward Harvey (born August, 1718), the subject of this portrait, served as Aide-de-camp to the Duke of Cumberland and was present on the field of Culloden. The portrait shows him in civilian dress, but in the style of his coat one sees the taste for semi-military trimmings which was favoured by gentlemen of the 18th century who had served in the army. This portrait was painted by Allan Ramsay in London in 1747 and is signed and dated at the lower right-hand corner 'A. Ramsay, 1747'.

At the top left-hand corner is the inscription 'Edward Harvey born August, 4th, 1718'.

Edward Harvey never married and at his death, the portrait passed into the possession

of his nephew Admiral Sir Elib Harvey of Rolls Park, Essex. The Admiral left the picture to one of his daughters, Georgina, who had earlier married in 1816 John Drummond, a descendant of the 4th Viscount Strathallan and a great-grandson of Andrew Drummond, the founder of Drummond's Bank.

In 1947 the portrait passed from the Drummond family to the collection of Mr. Barclay Hogarth, the Glasgow shipowner who died in 1952.

The history attached to this fine portrait by Ramsay does not end with its presentation by the National Art-Collections Fund to Dundee Galleries.

Since its arrival in Dundee, it has been discovered that there is a companion portrait also from the brush of Ramsay. This portrait was also painted in 1747 and is that of William, brother

of Edward. Though brothers by blood, they did not share each other's political views because while Edward was a Hanoverian and a Whig, William was a Jacobite and fought in Prince Charles Edward's army.

He escaped the extreme penalty for his

(continued on page 32)



ALLAN RAMSAY

PORTRAIT OF EDWARD HARVEY  
*Oil on canvas, 50 x 40 ins.*



W. A. BURNS

(Left) FRANK W. JOHNSON

(Right) ANGUS NEIL



BOATS—GOURDON

Oil on canvas, 29½ × 39½ ins.

MANOR ROW, BRADFORD

Oil on canvas, 39 × 19 ins.

A BOY

Oil on canvas, 32½ × 18½ ins.

THIS YEAR the Corporation purchased seven works from the Annual Exhibition of the Royal Glasgow Institute. *Sr. Nicholas de Chardonnei, Paris* by William Wilson, an excellent water-colour with the translucent quality of stained-glass, has already been reproduced in the Association's *Calendar of Events*.

Mr. William A. Burns (whose work is here reproduced) was a brilliant student at the Glasgow School of Art, and Hospitalfield Art College, Arbroath, and since 1948 has exhibited at the Royal Scottish Academy and the Society of Scottish Artists. He finds his inspiration in sea-towns, harbours, yards and sheds. His work—usually low in tone—is shown in *Ferryden* purchased by the Corporation last year, but in *Boats—Gourdon* his subject has demanded a higher and wider range of colour, and the result is eminently successful.

*Anwoth Hotel, Gatehouse on Fleet* by Sinclair Thomson is an ink drawing on tinted paper, and shows excellent command of the medium, and sound craftsmanship. Following his train-

ing at the Glasgow School of Art, Mr. Sinclair Thomson was for several years a commercial artist, but now devotes himself to painting and pottery.

Mr. Frank W. Johnson was born at Leicester. When he was 17 he started his career as a commercial artist. After serving with the R.A.F. during the war he attended the Leicester College of Art as a full-time student. He exhibited at the Royal Academy in 1953 and 1954. He is at present teaching in Bradford, and the work is one of a series of local subjects done during the last two years and inspired by the stark shapes of mills and industrial buildings, and the predominant black and grey local colour. But the picture here reproduced is not necessarily Bradford. It could be almost any industrial town. It is sombre in tone, heightened only by a grey sky, and—almost unwillingly—a touch of colour provided by the portion of the sign-board on the left.

*Noon* by Elizabeth H. McKenzie, a young artist who has just recently finished her training at the Glasgow School of Art,

breathes the tranquility of people lazing on the beach. It was painted in 1953 while she was attending the Hospitalfield College at Arbroath and is a remarkable achievement for such a young artist.

Mr. John P. Aiken studied at the Glasgow School of Art, and his work is represented in public and private collections in this country and abroad. In *Low-Tide, Arbroath* blue-grey and red were his first reactions to the subject. He is essentially a colourist, delighting in pattern and the balancing of colour themes.

Mr. Angus Neil was born in Kilbarchan, Renfrewshire where his people were weavers, but at an early age moved to Arbroath where he later became an apprentice carpenter. After serving as a Trooper in the Scots Greys during the war, he came to Glasgow, and has since concentrated on painting. In the work here reproduced one feels that he has matched his subject with a strength of draughtsmanship, and a use of colour to its fullest degree, to produce a most sympathetic study of *A Boy*.

*The Art of W. G. Gillies*

(continued from page 15)

at one with the great tradition of English watercolour. In the opinion of many critics Gillies's watercolours are his greatest achievement. Certainly the medium of watercolour is particularly well suited both to the habitual rapidity of his execution and to the delicacy of his observation.

The study of *Five Trees*, dated 1951, demonstrates the torrent of feeling that Gillies can pour into a pen-and-wash sketch. Despite the obvious limitations of the medium nothing has been lost of his lyrical power, and the whole statement of the subject is as complete as in any of his more ambitious works. *Windy Garden*, 1951, a drawing in the same technique, reveals him in one of his more conventional moments. But how far removed it is from the mediocre or commonplace! The draughtsmanship is both sensitive and bold; the sureness of it all reflects the com-

pleteness of the artist's command over his medium; and the arrangement of the four main tones is enough by itself to indicate the hand of a master. Equally exciting is Gillies's handling of the pen used by itself. The exquisite drawing of *Flowers in a Pot*, done in 1946, is surely one of the little masterpieces of contemporary graphic art. It could hang in any company. In what a moment of spontaneous joy must this lovely thing have been conceived! What a fine understanding of the forms and the growth of flowers, and how direct and unhesitating their interpretation! Ruskin himself could have found no fault with it.

Scotland, then, possesses in Gillies a draughtsman and colourist who is likely to be remembered as one of the masters of our time, especially in the field of landscape. In the past Scotland has produced many landscape painters of outstanding merit — of whom the Nasmyths, Thomson of Duddingston, the Elder McTaggart, Hunter and Peploe are doubtless the most important. Each made a specifically Scottish contribution to the characteristic style of his own age, whether it was eighteenth-century naturalism, nineteenth-century Romanticism, Impressionism or Post-Impressionism. In the same way Gillies interprets our landscape in the language of his own time, if anything with an even greater confidence than his predecessors. His historical position is an enviable one. Free to draw where necessary upon tradition, he has evolved a style, expressionistic in character but by no means bound by the limitations implied by that term, which enables him to depict the Scottish scene with an immediacy of feeling approached among earlier painters only by Leslie Hunter. Lacking the analytical powers of Peploe, but surpassing him in imagination and poetic sensibility, Gillies is already assured of his place among the most distinguished of our painters: but we may yet find that the most important development in his art is still to come.

(Examples of Mr. Gillies's work may be seen in the Art Galleries at Aberdeen, Dumfries, Dundee, Glasgow and Kirkcaldy.)

leaden ice, and sullied snow provided tones the values of which this painter could hope to match; fully to realize the blinding brilliance of the sun reflected from snow was to be the achievement of the Impressionists.

Jongkind was active on the Normandy Coast when Monet was learning from Boudin the secret of observing and rendering light and in 1865 Monet painted snowscapes at Honfleur. Dedicated to the painting of light through colour, the Impressionists could not close their eyes during the Winter months; observers of the contemporary scene, when the boats tied up for the Winter at Argenteuil the skaters might be out in the Bois de Boulogne.

They painted the same scene in Summer and in Winter. Monet did it at Honfleur in the sixties and, twenty years later, in the fields at Vétheuil. Sisley and Pissarro painted seasonal views at Louveciennes. The Impressionists delighted in the problems of the Winter scene and even used smears of silver, lead and ashes to heighten their effects. Snow was not monotonously and uniformly white to their analytical vision. Monet could find in the fragments of melting ice, reflecting gleams from the sun which was causing their deliquescence, a play of light and colour as challenging to his eye and technique as that on the water lilies in Summer. Sisley's individual colour sense was apt for the rendering of the most subtle reflections. Pissarro, in London's suburbs or the Tuileries could exactly convey the wetness of thawing snow.

The cold makes open-air painting difficult in Winter and imposes limitations upon the subjects an artist can handle with advantage and upon the size and tone of his pictures. Not all are prepared like Turner to have themselves strapped to the mast of a ship in a snowstorm, nor to provide themselves with a mobile studio in which they can keep warm as did Joseph Farquharson, painter of so many snowy landscapes with sheep disconsolate or dead that fellow artists dubbed him 'frozen mutton'. After painting *Skating in the Bois de*



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*Boulogne* in 1868 Renoir decided never to work out of doors again in cold weather.

McTaggart, the Scottish Impressionist, seldom painted out of doors in Winter but a fall of snow followed by a fine atmospheric effect soon had him out in the garden at Broomieknowe, giving vivid concreteness to his visions of light and atmosphere. His are no weary wastes of snow, but renderings of vivid beauty alive not only with palpitating light but the happy play of his ubiquitous children.

We should expect that the Winter landscape would have an especial place in the work of the artists of Scandinavia or North America, where the grip of Winter is unrelaxed. In Canada, such a literal painter as Cornelius Krieghoff produced with facility those naïve but attractive renderings of life in Quebec which are enjoying such a vogue at present, whilst, linked to naturalism and Impressionism are the works of Morrice and Jackson. As a naturalist we might mention Fritz Thaulow, a Scandinavian equivalent of the Glasgow School painters. His favourite landscapes were the surroundings of Oslo in Winter, the mantle of snow slashed by the oily gleam of an ice-cold stream, or chequered by warm patches of sunlight or red-walled buildings to break the expanse of white and to introduce variety of texture and tone.

Our appreciation of the Winter landscape as it is rendered in art will be dependent upon our understanding of the artist's aim. A portrait! a pattern! a weather report! At which has he aimed? There have been good examples of all kinds; from them we can turn to the Winter landscape in Nature, there to discern, for ourselves, prompted by art, new aspects of life, new beauties of pattern and of colour.

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loyalty to Charles and Ramsay painted his portrait along with that of his brother. Ramsay was a portrait painter seeking his fortune and commissions in London and Court circles.

For reasons of political expediency and a desire to stay clear of any accusation of Jacobite sympathies he did not sign William's portrait.

The portrait of William Harvey is still in private hands, and it is hoped that perhaps one day it will become the property of Dundee Galleries and hang once more beside its brother portrait. In the re-union of the two portraits and the brothers they depict the Dundee Galleries will then justly claim two excellent examples of Ramsay's portraiture and at the same time display an interesting facet of the times and alarms of the mid-18th century, a time of acutely divided loyalties in families as well as in our land.

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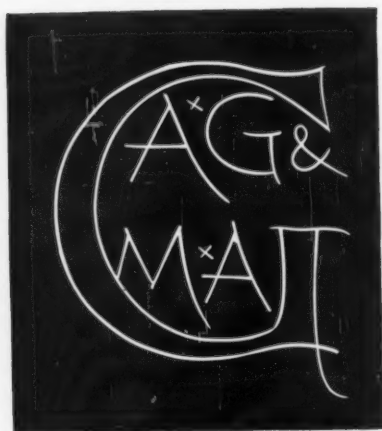
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